

MUSIC AT ST. PHILIP  2018-2019 SEASON

♦ ELEVENTH ANNUAL ♦

CONCERT *for* PEACE

An Inspiring Program of
Cross-Cultural Music and Poetry

with

Cecilia Duarte, *mezzo-soprano*

Julia Fox, *soprano*

Keith Weber, *pianist*

and poets

Rosemary Catacalos

and **Sandi Stromberg**

Saturday
October 6, 2018
7:30 pm

St. Philip Presbyterian Church | 4807 San Felipe Street | Houston, Texas

About the Artists



Mezzo-soprano **Cecilia Duarte** created the role of Renata in the mariachi opera *Cruzar la Cara de la Luna* with Houston Grand Opera, and has toured with it through Europe, the United States, and South America. Cecilia has created other roles for world premieres, such as Jessie Lydell in *A Coffin in Egypt*, (HGO and the Wallis Annenberg Center in Los Angeles); Gracie in *A Way Home* (HGO and Opera Southwest); Harriet/First Responder in *After the Storm* (HGO); Alicia in *Some Light Emerges* (HGO); and most recently, Alma in HGO's web series *Starcross'd*. Cecilia has often performed with Ars Lyrica Houston, Mercury Houston, Bach Society Houston, the Oregon Bach Festival, the Festivalensemble Stuttgart in Germany, and the Festival de Música Barroca de San Miguel de Allende in México.
www.ceciliaduartemezzosoprano.com



Soprano **Julia Fox** embraces opera, concert and chamber performances, and premiering new music. As featured soloist she has appeared locally with Ars Lyrica Houston, Mercury Houston, Da Camera, Aperio, HGOco, Syzygy, Grace Song Inc, Houston Baroque, and Greenbriar Consortium. Julia has performed numerous opera roles, specializing in Strauss and world premieres, with Opera Theater Pittsburgh, Opera in the Heights, Houston Grand Opera's Opera to Go!, Empire Opera, and Operativo, among others. A native Houstonian, she studied music at HSPVA and Amherst College, and apprenticed with the Brentano Quartet and the Peabody Trio.
www.juliafoxsoprano.com



Recent GRAMMY-nominated (for Best Opera Recording, 2011) recording producer **Keith Weber** is also a choral and orchestral conductor, vocal coach, organist, pianist, harpsichordist, and collaborator widely known for his musical versatility and excellence. Keith is currently Director of Music and Organist at Salem Evangelical Lutheran Church in Houston and is Artistic Director of Grace Song, Inc., the Texas 501(c)3 organization that presents captivating concerts of vocal chamber music, helps fine young American singers develop their careers, and brings about the creation of exciting new music. A native of western Pennsylvania, he holds a Bachelor of Music degree, *cum laude*, in Organ Performance and Pedagogy from Southern Methodist University, a Master of Music degree, also from SMU, and a Master of Sacred Music degree from Perkins School of Theology. Keith was the founding Associate Musical Director of the Lyric Opera of Dallas, and was Head Coach with the 2002-2005 Summer Festival, Opera In The Ozarks. He has been on the music staff for four premieres at Houston Grand Opera (2013 and 2014), and he serves as a resource and vocal/career/life coach for dozens of young singers.
www.gracesong.us



Rosemary Catacalos is the 2013 Texas Poet Laureate, the first Latina/Latino to hold the post. Author of *Again for the First Time, As Long As It Takes*, and *Begin Here*, she often blends the mythologies, histories and symbols of her Mexican and Greek heritage in poems exploring human resilience. Her poems have appeared widely in textbooks and journals and have twice been collected in the annual *Best American Poetry*. She has received fellowships from the National Endowment for the Arts, the Stegner Program at Stanford University, and the Texas Institute of Letters/UT Austin.



Sandi Stromberg recently co-edited and wrote for *Echoes of the Cordillera*, an anthology of photographs and ekphrastic poems (Museum of the Big Bend, 2018) and guest edited *Untameable City: Poems on the Nature of Houston*. Her poetry has been nominated for a Pushcart Prize and her work has been published in several issues of *Colere*, *Borderlands: Texas Poetry Review*, *Illya's Honey*, and *Red River Review*. Her poems have also been included in many anthologies, including *Weaving the Terrain*, *Bearing the Mask: Southwestern Persona Poems*, *Texas Weather*, *Improbable Worlds*, *The Weight of Addition*, *TimeSlice*, *Goodbye, Mexico* and *Crossing Lines*.

Note About the Program

'CROSS-CULTURAL' as a means of PEACEMAKING

When Randall Swanson approached me about taking a duet recital from a recent Grace Song, Inc. season and re-weaving it with poetry in order to serve as St. Philip Presbyterian Church's **2018 Concert for Peace**, I was just delighted! It made perfect sense to me, given that the original intent of the program was to get after what it *means* to find common ground between different peoples, different cultures. We are so very pleased to reprise this beautiful music in a new and interesting format.

Cecy Duarte and Julia Fox, both exceedingly vivid and vital panels in the musical quilt of Houston, team up here to demonstrate authentic sides of themselves that we don't often hear. Musicians of any description are regularly button-holed into certain corners of the repertoire; this, of course, insufficiently reflects their individual depth and breadth.

A program like this aims to point a way to *correct* that situation. And so, we offer duets from across the ages — Monteverdi to Hanlon to Humperdinck — and in between . . . ?

. . . *Yes*, you guessed it . . .

Julia, an American soprano, will sing all things Hispanic; Cecy, the Mexico-born mezzo, will sing all things European and American!

We are *all*, root and branch, brothers and sisters — and we all have within us a remarkably wide range of resonance and expressive potential, and ample fields for the finding of common ground. May this evening's words witness to us all what it means to be peacemakers out in the world; seeking parts of ourselves *within* the people most different from us.

— Keith Weber



Acknowledgment —

"CROSS-CULTURAL" was originally a production of Grace Song, Inc., a Texas 501(c)3 not-for-profit corporation • 4930 West Bellfort, Houston TX, 77035 • Keith Weber, Artistic Director

Photo credits —

Cecilia Duarte © Shannon Langman Photography
 Julia Fox © Shannon Langman Photography
 Keith Weber © Amanda Faucett Photography

Program

Welcome and Invocation

Homecoming

Rosemary Catacalos

Pur ti miro (from *L'incoronazione di Poppea*)

Claudio Monteverdi

1567–1643

*I gaze at you. I delight in you. I tighten closer to you. I am bound to you.
I no longer suffer. I no longer die. O my life. O my treasure.
I am yours. You are mine. My hope. Say it, tell me.
You are pure. Keep me. My idol. Say it, tell me.
Yes, my beloved. Yes, my heart, my life, yes, yes, yes, yes!*

— SILENCE FOR MEDITATION —

Pianist's Gift

Sandi Stromberg

Mañanica era

Enrique Granados

1867–1916

*It was daybreak – the morning
of Saint John dawned at last,
when that goddess Venus
in a cool garden
was taking in the air
beneath the shade of jasmine;
with her hair
she resembled a seraph.
Her cheeks and lips
the colour of ruby,
and the expression on her face
seemed that of a cherub.
From blossoming flowers
she fashioned a rich cushion,
a garland of roses
for one who came to die
loyally for a love
without revealing it to anyone.*

Mira que soy niña

Granados

*See, I'm just a child. Love, leave me alone! Ay! That I will die . . .
Pass by, love – do not give me a taste strange.
Don't desire my pain – may it be good enough for you to look at me without becoming afraid.
Ay! That I will die . . .
Don't be brazen and brave, be gracious with the one whom you adore.
That's how to desire my love and my faith.
Ay! That I will die . . .
See, I'm just a child . . .*

Gracia mía

Granados

*Don't cry, eyes, for you have no reason to cry for jealousy who kills love.
Who can kill without intending to die if they do so with laughter more than with tears?
Don't cry, eyes, for you have no reason to cry for jealousy who kills love.*

Borderline

Rosemary Catacalos

Ich bin der Welt

Gustav Mahler
1860–1911

*I am lost to the world
with which I used to waste so much time,
It has heard nothing from me for so long
that it may very well believe that I am dead!*

*It is of no consequence to me
Whether it thinks me dead;
I cannot deny it,
for I really am dead to the world.*

*I am dead to the world's tumult,
And I rest in a quiet realm!
I live alone in my heaven,
In my love and in my song.*

First Responder's Aria

David Hanlon
b. 1978

Pauline's Aria (from *Pique Dame* | *The Queen of Spades*)

Pyotr Ilyich Tchaikovsky
1840–1893

*"My darling friends, playful and free from care
With dance and song you gambol in the fields!
Like you, I too once lived in happy Arcady,
I too among those glades and fields, in life's morning,
Tasted moments of gladness.
Love, seen in golden dreams, promised me happiness,
But what was to be my portion in those happy spots?
A grave, a grave, a grave . . ."*

Nuclear Alchemy

Sandi Stromberg

Storm in My Blood

David Hanlon

Why I Write

Rosemary Catacalos

Trois Chansons de Bilitis

Claude Debussy
1862–1918

I. The Pan-pipes

*For the festival of Hyacinthus
he gave me a syrinx, a set of pipes made
from well-cut reeds joined
with the white wax
that is sweet to my lips like honey.*

*He is teaching me to play, as I sit on his knees;
but I tremble a little.*

*He plays it after me, so softly
that I can scarcely hear it.*

*We are so close that we have
nothing to say to one another;
but our songs want to converse,
and our mouths are joined
as they take turns on the pipes.*

*It is late:
here comes the chant of the green frogs,
which begins at dusk.
My mother will never believe
I spent so long
searching for my lost waistband.*

II. The Hair

*He told me: "Last night I had a dream.
Your hair was around my neck,
it was like a black necklace
round my nape and on my chest.*

*"I was stroking your hair, and it was my own;
thus the same tresses joined us forever,
with our mouths touching,
just as two laurels often have only one root.*

*"And gradually I sensed,
since our limbs were so entwined,
that I was becoming you
and you were entering me like my dream."*

*When he'd finished,
he gently put his hands on my shoulders,
and gazed at me so tenderly
that I lowered my eyes, quivering.*

III. The Tomb of the Water-Nymphs

*I was walking along in the frost-covered woods;
in front of my mouth
my hair blossomed in tiny icicles,
and my sandals were heavy
with muddy caked snow.*

*He asked: "What are you looking for?"
"I'm following the tracks of the satyr -
his little cloven hoofprints alternate
like holes in a white cloak."
He said: "The satyrs are dead.*

*"The satyrs are dead, and the nymphs too.
In thirty years there has not been such a terrible winter.
That's the trail of a he-goat.
But let's pause here, where their tomb is."*

*With his hoe he broke the ice
of the spring where the water-nymphs used to laugh.
There he was, picking up large cold slabs of ice,
lifting them toward the pale sky,
and peering through them.*

English Student

Sandi Stromberg

Canción

Jaime León Ferro

1921–2015

A song is soaring from flower to branch, branch to flower. It sways in the air of summer, in the odour of flowers and love. Needles of the tree evergreen a song trembles in the blue, and a little bird pecks the hand open to the light. My soul smiles at things supported by the tenuous balcony made of aroma and silence in the house of illusion. The clouds, the clouds of gold float through the sky without aim, equal to the wandering without sense of the music of the heart. Walking on feet of sighs the afternoon listens to this song and on the sweet branch of acacia rests an idle, round flower. Take into your hand heavenly my heart and lose it in the forest of music without aim, equal to the way this song soars from flower to branch, branch to flower.

La Rosa y El Sauce

Carlos Guastavino

1912–2000

*The rose, as she was opening, embraced the willow. The tree passionately, passionately loved her fully!
But a coquettish girl has stolen her, and the willow, inconsolable, is weeping, weeping.*

Lúa Descolorida

Osvaldo Golijov

b. 1960

Moon colorless, like the color of pale gold, you see me and I don't want to be seen by you from high above or silently from space. Levitate me into your ray. Star of the orphaned souls, moon colorless, moon you can't illuminate sadness deep as mine. Go talk to your master and say he should take me to his dwelling. Rather don't say anything, colorless moon, because nothing of other worlds can change my fortune. If you know where death is, her dark mansion, tell her to take me--my body and soul together--to where I will not be remembered. Not in this world here, nor in the heavens.

Young Borges Discovers the Unpromised Future

Rosemary Catacalos

Prayer

Engelbert Humperdinck

1854–1921

*When at night I go to sleep,
Fourteen angels watch do keep,
Two my head are guarding,
Two my feet are guiding;
Two upon my right hand,
Two upon my left hand.
Two who warmly cover,
Two who o'er me hover,
Two to whom 'tis given
To guide my steps to heaven.*

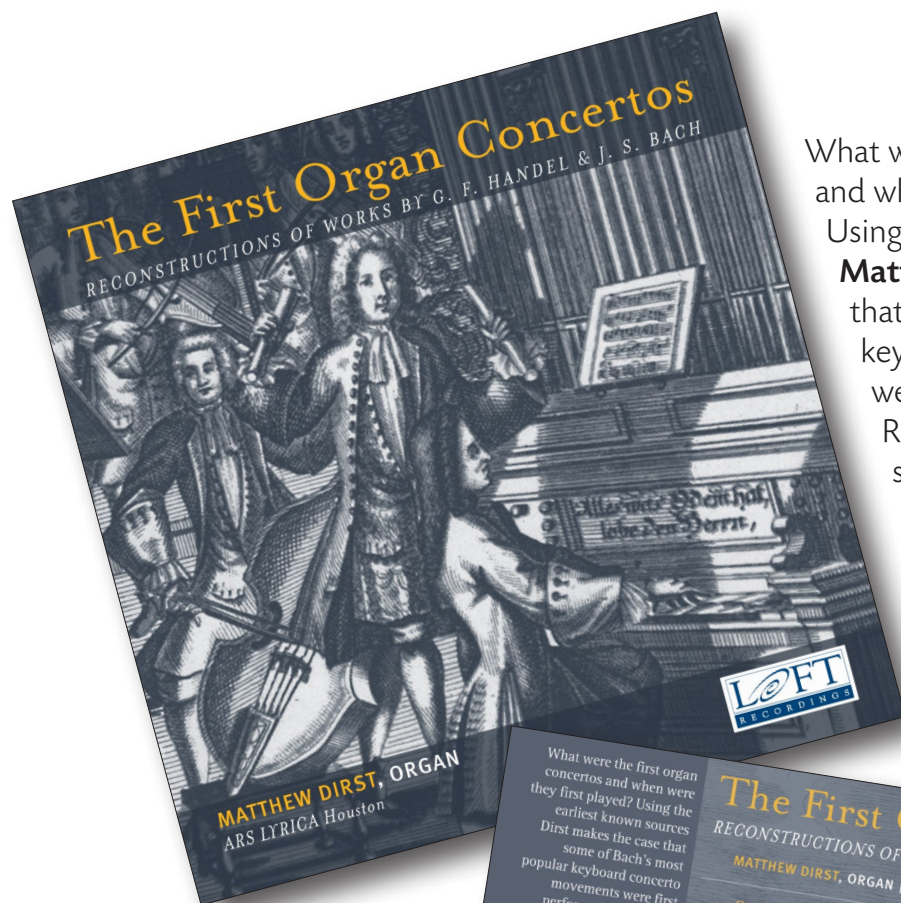


**Please join us for a reception in the Gathering Area following the program.
A freewill offering in support of Refugee Services of Texas and
this concert series will be received at the Sanctuary exits.
Your presence and your generosity are welcome.**

Donations may be made by cash, check or credit card.

JUST RELEASED! Recorded here at St. Philip in January 2018 – now available on CD and streaming platforms world-wide. Get yours tonight!

The First Organ Concertos — RECONSTRUCTIONS OF WORKS BY HANDEL & BACH



What were the first organ concertos and when were they first played? Using the earliest known sources, **Matthew Dirst** makes the case that some of Bach's most popular keyboard concerto movements were first performed with organ. Reconstructed from the earliest sources, these performances present well-known concertos with new ideas of sound and instrumentation.

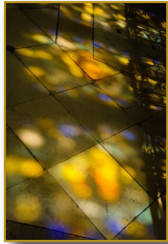
Matthew Dirst is Organist here at St. Philip Presbyterian Church, Professor of Music at the Moores School of Music, University of Houston, and Founder and Artistic Director of **Ars Lyrica Houston**, a Grammy-nominated ensemble that specializes in Baroque chamber and dramatic works.



\$15 Available in the Gathering Area before and after tonight's concert.

MUSIC AT ST. PHILIP 2018-2019 SEASON

Join us for these upcoming programs — **FREE** (contributions welcome)



Gabriel Fauré: *Requiem*

SUNDAY | NOVEMBER 4, 2018 | 11:00 a.m.

In celebration of **All Saints Sunday** and the commemoration of all the faithful departed, we present the sublime *Requiem* by **Gabriel Fauré**, featuring the **St. Philip Choir**, soloists, organ and instruments. Fauré composed his *Requiem* between 1887 and 1890, and he said the work “is dominated from beginning to end by a very human feeling of faith in eternal rest.”



Greenbriar Consortium, Chamber Orchestra

SUNDAY | NOVEMBER 11, 2018 | 4:00 p.m.

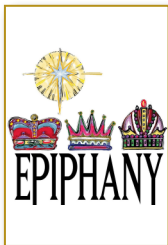
In November we present *Mysteries of the Macabre* by **György Ligeti** with soprano **Julia Fox**, *Song of Songs* by **Lukas Foss** with mezzo-soprano **Sonja Bruzauskas**, and the glorious *Octet in F major* by **Schubert** — all featuring the **Greenbriar Consortium**, comprised of Houston Symphony players dedicated to presenting classical and modern chamber music.



Advent Lessons and Carols

SUNDAY | DECEMBER 9, 2018 | 11:00 a.m.

In December we present our annual service of **Advent Lessons and Carols**, with readings and music celebrating the anticipation of Christ's coming at Christmas, carols sung by everyone, and anthems sung by the **St. Philip Choir**. This year's anthems include works by **Richard Proulx**, **Carson Cooman**, **Malcolm Archer**, **Thomas Pavlechko**, **John Joubert**, and **Kyle Haugen**.



Menotti: *Amahl and the Night Visitors*

SUNDAY | JANUARY 6, 2019 | 6:00 p.m.

Celebrate Epiphany with the story of *Amahl and the Night Visitors* by **Gian Carlo Menotti**, along with **Ottorino Respighi's** lush and very beautiful *Trittico botticelliano* (*Three Botticelli Pictures*) for chamber orchestra. Featuring many fine Houston Symphony musicians, the **Greenbriar Consortium** returns with several excellent singers to present this festive program.



Texas Guitar Quartet

SATURDAY | FEBRUARY 9, 2019 | 7:30 p.m.

The **Texas Guitar Quartet** has been embraced by audiences throughout the world for their daring programs, dazzling virtuosity and joyful music making. Join us as TxGQ members **Isaac Bustos**, **Joseph Palmer**, **Alejandro Montiel** and **Jay Kacheriski** perform brilliant acoustic works by **Gerónimo Giménez**, **Isaac Albéniz**, **Maurice Ravel**, **Matthew Dunne** and **Astor Piazzolla**.

St. Philip Presbyterian Church ♦ 4807 San Felipe Street ♦ Houston, Texas 77056



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